

EQUALIZING X DISTORT

Issue 2, Number 3

March 2002

RIOT '99

RIOT '99 play great anthemic '77 style punk. They have a self-released ep called "Destroy the City". The Faux British accent of the lead singer leaps immediately out at you, but then you realize he is not faking it. He is Australian and used to sing in COMPOUND FRACTURE, as well as another band from Sydney called STANLEY KNIFE. Taras, the drummer, is originally from Edmonton and played in the GLORY STOMPERS, THE SYSTEMATICS and ran a street punk label called Disturbance Records. Their new guitar player, Andy, plays in a local chaos punk band called THE CLASS. And Jim is from the garage scene and now plays bass in the band. They joined us live at our radio show on March 3rd to catch us up on recent developments.

Can you tell us what bands you have been in prior to RIOT '99 or are currently in?

Drew: In Australia, I was in a band called COMPOUND FRACTURE - COM-FRAC. It was like a straight out oi band. And STANLEY KNIFE. And RIOT '99 here in Canada.

Jim: I played with KIM MITCHELL from about '81 - '86 and then joined APRIL WINE from about '87 til '92 and from '92 on I have been working with various acts - PEABO BRYSON, AMBROSIA - they are sort of a prog rock side fusion thing I am doing and then I just recently joined RIOT '99 (lots of laughter).

Taras: I was in the GLORY STOMPERS in Edmonton and before that it was R.C.M.P. (Rednecks Cause More Problems) and after the GLORY STOMPERS was the SYSTEMATICS, also in Edmonton and then here in Toronto I was in the BLATHERSKITES. And now RIOT '99.

Andy: I am currently playing in the punk rock outfit THE CLASS.



How did RIOT '99 form? Who meet who? Who got brought in and at what times?

Drew: I came over here in '98 and I wanted to start up a band. I thought up the name and I knew Taras from a compilation that we were on together and he lived around the corner from me in Kensington Market. We got together and tried to find other members. It took us a year and a half and we got Howard and Nathalie on bass and guitar and then they quit and we got these two wankers here to fill in and the rest, you know.

What was the initial idea behind starting RIOT '99 in terms of the kind of band you wanted to start?

Orew: I just wanted to do a straight out street punk oi band. No Bullshit. No Mess. No Fuss, just pure impact.

How has the band changed with the new line-up?

Andy: I think musically we are a little harder. In terms of the old songs I do try and imitate Howard's guitar parts because those songs are already set in stone. I am not particularly influenced by the CLASH like Howard was. I pale in comparison to his guitar playing, but hopefully the sound is okay.

Where did the name RIOT '99 come from and does the name have a story or any significance to it?

Drew: One of my favourite bands, THE VIOLATORS in the song "Summer of '81", which is one of my favourite songs, there is a second part to a chorus and the woman goes "Riot, Riot says a British City" and it just sounds great. It was 1999 and I just thought RIOT '99 sounds like a damn good name.

Taras: Yeah, it was like in 1999 there was that whole thing where everyone was going crazy about the world ending, the apocalypse and all that, and they predicted mass riots everywhere in all the major cities, like in New York and stuff and that's kind of where the name came from.

Drew: And I went down to New York for New Year's Eve hoping there'd be a fuckin' riot but I missed out and it depressed the hell out of me.

Taras: Everyone was holding hands and singing songs.

Drew: It was fucked. There was a ripple around 11:30 pm. I thought there was going to be huge riot, but then it simmered down and

Jim: Plus the name EL OEBARGE was already taken.

Who do you consider influences for the

RIOT '99 sound?

Drew: BLITZ, VIOLATORS, GBH, LAST RESORT.

Taras: It would be all early oi stuff like *No Future* releases and '77 punk stuff like the CLASH.

Jim: STIFF LITTLE FINGERS.

Taras: Just a mix of late 70's punk and early 80's oi.

Andy: I think it definitely does lean towards the '77 stuff a little bit more.

Drew: British. No American influences whatsoever.

Jim:accept for the RAMONES, obviously.

On the note of outside influences, both Taras and Drew grew up in scenes outside of Toronto. Can you tell me about those scenes and how growing up in Australia or Edmonton, how that might have impacted on things that came out in RIOT '99? The reason I ask is because I don't think there was much of a '77 punk scene here.

Taras: I think we definitely had a different view of things than people here. I think it has a lot to do with being from different places. There seems to be more of a strong hardcore scene here in Toronto, but not really a punk scene. But now there is starting to be a punk scene with Andy's band and us playing. There seems to be a lot of kids getting into that kind of stuff.

Drew: The scene in Australia was very heavily influenced by British punk and it's a fuckin' great scene.

I want to move from influences to sound. Some of the people who will be reading this material won't have had a chance to hear you. Can you describe your sound for us? What would you say to folks who are from the hardcore scene who may not have heard from you or be familiar with you, what you sound like?

Drew: Music that makes you want to fuckin' destroy. When people come to our show we want them to walk out of there like they have been shot in the chest by an adrenalin bullet.

You released two demos before the ep came out. Can people still get these?

Drew: Oh no, man. We sold them ages ago.

Taras: No that's just old stuff, we are moving on. But you are still doing some of these songs live?

Taras: Oh yeah, we are still doing these songs but we are going to....

Drew: They are going to be on the album, except that song "Guttersnipe". It's fuckin' shit.

You are not going to do that one?

Drew: We haven't done that for a year or two.

What has the response been to the ep? Do you still have copies left?

Taras: Oh, we have tons of copies left. Nobody seems to want to buy vinyl as much as they used to.

Do people know about it?

Taras: Yeah, it's just kind of going slowly.

Drew: We spent so much making the fuckin' thing. It was like \$4.00 wholesale, so to actually send it anywhere we have to do it out of our pockets. We are reluctant to ship off large





amounts.

Taras: It was a good idea if we were living in the past, because we really wanted to make a good package and make it look good and make it worth buying because if I saw a record like that I would want to buy it instead of the folded over photocopied paper. But I guess people would just rather buy CDs and in hindsight it was a mistake. That was a self release. Are you hoping to release more stuff. You were talking about recording an album.

Drew: Yeah, we're recording an album.

Taras: ...as soon as we can get some money. We have plans to go into the studio and record a full length, but we are totally broke and we never get paid for shows and we get ripped off and we get shit on....

If and when you guys do get to record is there other people interested in putting it out or are you going to do it yourself?

Jim: We have had some interest with some labels in Canada and then also transferring into the States so just basically keeping options open.

Andy: Do you want to elaborate on that?

Taras: We are going to be on a compilation soon on *Longshot Records*, but beyond that....

Jim: ...and there is a compilation from Australia, as well.

Taras:....but we are just keeping things open right now until we finally record.

Can you tell me about the Australian comp?

Drew: It's called "We're the Blood 2" and it's put out by a mate of mine in Sydney who runs a label called *Snapshot* and there is a bunch of Australian bands and *SISTER MARY ROTTEN CROTCH* from the States, which is a great name for a band, they are on it, as well. And we should be getting our copies in about two weeks.

What songs are on it?

Drew: All the songs we have ever recorded, which is a total of five.

Taras: ... in two years. (laughing)

In terms of lyrics, what are some of your song titles?

Drew: "Destroy the City", "Start a Riot", "Cancer in Society", "New York City Girl", "Rise Above", "I Just Wanna", and "Nun Fucker".

What are some of the things you take on with your lyrics?

Drew: Fucking Nuns, Cunnilingus...that's a big one, In *Cancer in Society* it is pretty much what we were talking about before...the early to mid 80's British nihilistic No Future punk...the fuck-the-system, just aggressive self destruct music. The lyrics are pretty much along those lines.

Can each of you tell me about your favourite RIOT '99 song from a lyrical

standpoint and why it's your favourite?

Drew: My favourite is "New York City Girl" because it's good lyrics.

Taras: It's just a good rock'n roll song.

Drew: Fuckin' oath mate.

What's it about?

Drew: It's about a girl from New York City. (lots of laughter) It's just like ...when I was there...it is so fuckin' pretentious and there is a bunch of wankers down there. I just wasn't that impressed with that part of New York. It's just about that really. It's a bit of a misleading name for a song. It's just mainly about snobby New York fuckwads. Jim, do you want to try? Your nodding your head in agreement.

Jim: Well I really like "New York City Girl", but just to be different I am going to say "What are they fighting for?". I just think that...it is sort of an anti-war song from the narrative of a marine that goes to war. It's just a good song. The lyrics are good, it's sort of an emotional take.

Taras: I think my favourite is "Self Destruct", because it is so raw and it explodes. I don't know

what it sounds like outside of the drum parts. When I am playing it, what I hear sounds really good.

Andy: Of the songs that I know I would say "New York City Girl". I think that is actually our strongest song right now. That and of course "I Just Wanna".

Do you know the song "I'm an Upstart" by the ANGELIC UPSTARTS? Do you know how that is like the band's informal theme song. It's this really cool song that rallies people behind their name? Did you write "Start a Riot" to be one of these

informal theme songs for RIOT '99 or is it just a song encouraging people to take up rebellion?

Drew: Well it was one of our first songs. It is just a song about "Get Pist, Destroy", really. That's what that song is about? It's got no real social content except complete anti-social hooliganism.

Jim: A lot of our songs are sort of anthemic in terms of how they are written. It's great because at shows that you have kids that have maybe heard the songs from the last show and the next show they are there and they are singing along to it. It is sort of very similar to TWISTED SISTER in the 80's with "We're not going to take it".



EQUALIZING DISTORT

ISSUE 2, NUMBER 3

EQUALIZING-X-DISTORT MONTHLY is an extension of the weekly radio show heard on CIUT 89.5 FM every Sunday nights from 10:00pm 'til midnight (Hosts: Martin Farkas, Noah Gacke, Simon Harvey and Stephe Perry).

The show dedicates itself to the underground hardcore punk scene. There is a particular emphasis on international releases in the developing thrash, power violence, straight edge, grind, burning spirits, and Killed By Death scenes, which means we play material like the Dead Ones, Betercore, Infest, Ohlo de Gato, Mob 47 or 5051.

There is a weekly demo feature (paying homage to the cassette format), weekly event listings, and a monthly top 10 retrospective look at releases.

Equalizing-X-Distort

CIUT 89.5 FM

Sundays 10:00 pm - midnight

91 St. George Street,

Toronto, ON

M5S 2E8

Canada

Request Line: (416) 946-7000

e-mail: equalizingXdistor@ciut.fm

Website: www.ciut.fm



CIUT 89.5 FM - "Equalizing Distort"

Top 10 Hardcore Releases

for February 2002

Band

1. Umlout
2. Out Cold
3. R.A.M.B.O.
4. Limp Wrist
5. Ruination
6. Bury the Living
7. Various Artists
8. Acidic Soil
9. Black Uniforms
10. Argue Damnation

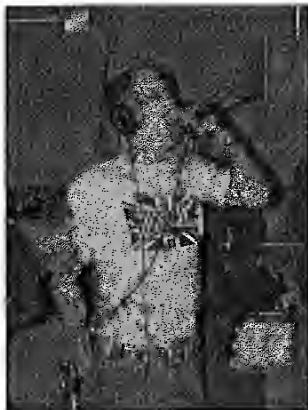
Title

- Havoc Wreakers
Will Attack if provoked
Wall of Death the System
s/t
Year One
Banned for Life
Hibachi Omnibus, Vol. 1: Far East..
Methane Hydrate
Splatter Punk on Acid
Nasty Nation Neglect Nature

FormatLabel

- LP Combat Rock Ind
LP Deranged / Acme
LP 625 Prod'ns
LP Lengua Arnada
CD Plus/Minus
ep Eminent Domain
ep No Sense
ep Revive
LP H.C. Holocaust
CD MCR

Equalizing Distort can be heard every Sunday night on CIUT 89.5 FM at 10:00 pm. The top 10 countdown can be heard in its entirety, complete with previews of the picks and analysis on the previous month in hardcore, on the last Sunday of the month.



Last time you guys were here, Drew got into Australian serial killers.

Drew: Oh you mean Chopper Reid. Chop Chop. There is Ned Kelly. There is another guy called Ned Smith. Chopper Reid, he's my personal favourite. Good ole Chop Chop.

How come he's your favourite?

Drew: Well he got his nickname for....he was an underworld enforcer and he would get criminals, drug dealers and bank robbers and chop their toes off with bolt cutters until they told him where their stash was and he did that for years. When he was imprisoned he wanted to get

into another ward and the warden said "There is no fuckin' way your going there", so he cut his ears off to get into the infirmary and then he got in that way. He is just a complete nutbar, but he is really funny. He has got a real wicked sense of humour.

Taras: There is a movie about him that came out in Australia, it's really good.

Drew: It's called "Chopper" and you can get it at Suspect on Queen Street West.

Andy: It's actually got a main release now. I just saw it at a local video store. Does this curiosity translate into any of your writing?

Drew: Not in this band because it is out of context, but in Australia we did "Harry May" by the BUSINESS. We changed the lyrics to "Chopper Reid" and we also did a song called "Neddy Smith". All of our songs. There were a couple of famous Sydney criminals in our songs as a subject. And just here, I was in a taxi a couple of weeks ago and the driver of the taxi is a writer and he gave me a book called the "Big Red Fox" about the most infamous Toronto bank robber in the 30's called Red Ryan and I am reading the book at the moment. It's fuckin' unreal and I am thinking about writing a song about it. And it might become a movie.

Taras: And we are also going to do a song on that family....

Drew: The BLACK DONNELLYS, yeah. That is a great story. We actually got the lyrics from the old Irish folk song about the Donnellys.

What are the bands plans for playing out, touring?

Jim: Hopefully we are going to do a tour in late July early August with the CLASS across Canada and a couple of Northern American cities, as well.

What do you hope to accomplish as a band, in general?

Drew: I just want a pair of fun fur lederhosen. That's all I want.

Taras: Don't forget the water wings.

Drew: Water wings and pink cowboy boots and a family size tub of vaseline and some shaving razors.

Jim: Just putting out music you can look at 10 years from now and people will still want to listen to.

Drew: That's it. That will stand the test of time.

Andy: Tar has this aspiration to rise upon the stage on a drum riser. It's the one thing....

Taras: It's going to be incredible.

Drew: I just want to get an album out.

Taras: At this point that would be great. That would just be

really good because it has taken us this long to get here and it would be really really good to get an album out.

How can people get in touch with RIOT '99?

Taras: We have a website and we also have a P.O. Box., but I will let Drew talk about the website because he does it.

Drew: It is www.riot99.com or they can write us at:

Riot '99

c/o Taras O.

P.O. Box 462

31 Adelaide Street East

Toronto, ON

M5C 2J5



reviews

Argue Damnation "Nasty Nation Neglect Nature" CD

ARGUE DAMNATION have an interesting blend of traditional Japanese hardcore - with that big sound and that well-structured mid-tempo thrash, but they use ringing guitar emo repetition and layered soundscapes similar to HIS HERO IS GONE.

ARGUE DAMNATION differ in sound, as they carry very little in terms of a crust influence. Their songs are dense with structure, complicated and deeply intricate giving a sound that broods at times, while at others demands your attention. This backdrop is the soundscape to a committed activist message about the injustices of Fascist rule in Tokyo and vivisection, while espousing the importance of networking and direct action mobilization. There is a hidden DEAD KENNEDYS cover at the end, but you have to wait for it.

(MCR / 157 Kamiagu Maizuru Kyoto 624-0913 / Japan)



Bombs Away "Distorted Thrash Protestation" LP

Rockin' crust punk from Portland. BOMBS AWAY have a slower tempo creating a more punk sound, which develops the North-West cannon of crust bands like TRAGEDY and FUNERAL. BOMBS AWAY have a more SUICIDE PARTY sound, but the vocals can remind me of SEEN' RED, when they pick up the pace. Then I read in a review that this band is made up of Will on vocals from TALK IS POISON and Dyanne on guitar from HARUM SCARUM and things start making sense. Will was also in SUICIDE PARTY. TALK IS POISON had a thrash crew sound. HARUM SCARUM played mid-tempo punk. The mix of mid-tempo punk, thrash, and political crew like vocals describe the sum of BOMBS AWAY's parts. This combination of musicians also explains why they sound so great. Here comes a new hybrid of made up of mid-tempo, crust, and thrash. I am all ears.

(P.O. Box 11046 / Portland, OR / 97211 / USA)



Bury the Living "Banned for Life" ep

The vocals sound like a cross between Matt from INFEST and Max from SHITFIT. There are group youth crew type back ups. The music is manic like DS-13. The production is thin, but the energy is raw. Overall this reminds of the first GSMF material, but with a subtle grind influence. Of the same school, as LACK OF INTEREST or RETRIBUTION.

(Eminent Domain / P.O. Box 884 / Poplar Bluff, MO / 63901 / USA)



the Dead Ones "Vaumakt" ep

New school Swedish thrash in the vein of SECOND THOUGHT or ASSEL. The production is a little thin, but the DEAD ONES emphasis remains in the energy. They share the same writing ability as DS-13 to re-create a great early 80's hardcore feel. The mosh drum bits are reminiscent of early YOUTH OF TODAY or STRAIGHT AHEAD. The screaming vocal attack reminds me of those singers who stretch their vocal chords to the limits of becoming hoarse. And the pace is tripping-up fast, with exceptions to their breakdowns. The DEAD ONES do a great job of picking up where DS-13 began with kickstarting an underground hardcore thrash revival by playing a stripped down version that cuts to the heart of hardcore. Can't wait to hear more.

(Gloom Records / P.O. Box 14253 / Albany, NY / 12212 / USA)



DFA 12"

Rip roaring crossover thrash similar to HOLIER THAN THOU. DFA play a style that is reminiscent of that crossover skate thrash from the 80's that borrowed from speedmetal. Lots of chugging crunchy riffing played as fast as one can. Vocals are flat and throaty, shouted with fervour. The themes have a hardcore scene awareness. Lots of twisty parts played with girth. But in listening to this against the early crossover, DFA stands up because it doesn't get caught up in the technical nature of metal - the music stays quick paced and flows despite the twists. It seems unusual that such a ferocious crossover band



could come from somewhere like Saskatchewan, but BEYOND POSSESSION were from Calgary so its not unheard of. An awesome unearthing by Ugly Pop.
(Ugly Pop / 2 Bloor Street West, Suite 100, Box 477 / Toronto, ON / M4W 3E2)

Foodchain "Screaming for something" ep
Definitely part of the fastcore phenomenon FOODCHAIN, play some slightly tamer sounding thrash set predominantly to a higher pitched Mark McCoy screamo-voice. The music is largely early US hardcore sounding. There are charging parts, there are stop and go parts, there are breakdowns, and there sXe emo melodics. But the defining feature is the main vocalist who is extremely annoying and sounds higher pitched than the singers from FUCK ON THE BEACH. I think this band comes from the same scene as bands like OUT OF TOUCH and ONE RIVER. Despite the vocals, FOODCHAIN are a fastcore band with slightly more maturity than the rest of the fodder. In the same way that CHARLES BRONSON were initially annoying, FOODCHAIN have the ability to grow on you. After a few listens I really found myself digging this.
(Mangrove Label / 4-23-5 ACP Blg Kocnji-minami / Suginami-ku / Tokyo 166-0003 / Japan)



Knucklehead "Voice Among Us" CD
This is the great new voice for Canadian street punk. Great tuneful punk, with a left leaning message like the CLASS ASSASSINS or MARILYN'S VITAMINS. The group back up vocals really draw out a '77 chaos punk sound, but their speed and rolling bass lines create catchy songs similar to PROPAGHANDI. It's like someone took an oi band and introduced them to fast aggressive pop punk and didn't let them get watered down by the experience. New school oi from out west that'll blow you away. It is great to see this scene making a comeback.
(Whiskey Voice records / 1008 8th Street SE / Calgary, AB / T2G 2Z4 / e-mail: whiskeyvoice@knucklehead.ca)



Legion666 / Sick Terror LP
SICK TERROR from Brazil get things rolling with a get-up-and-go style early American sounding hardcore not unlike OUT COLD. Their lyrics are a jarring look at the underbelly of third world living with songs like "Your Funeral will be our party" and "Still Slaves". They throw in lots of covers paying homage to OLHO SECO, PERSONAL CHOICE, and NO FOR AN ANSWER to name a few. Upon listening to the whole side the mix of speed, sometimes at blinding speeds, left me with a VITAMIN X feel. It's incredible. LEGION666 drop some more of their brooding style metal-core. The overall sound is a little flatter and thinner sounding than "Kiss the Goat". Songs have better edits and mix together in a more unified fashion. And they deliver a great version of POISON IDEA's "A.A." Lots of awesome things to this unlikely pairing.
(Schizophrenic Records / 50 Fielding Cres. / Hamilton, ON / L8V 2P5 / Canada)



No Warning CD
A Collection of the band's demo and an ep, that came out earlier on Martyr, with some work done to the production. NO WARNING have slowed their sound from the AS WE ONCE WERE days, sacrificing speed and energy for heavy moshability. I am less inspired to write about this band given some of the grade 2 homophobic comments that have been coming out on their message board as well as at their live shows. On top of this, I have heard about a white power band that these guys have started. Add this to their actions at an AGNOSTIC FRONT show where they singled out this Asian kid who was trying to help their band and you start getting some ugly shit. It's a sad reflection on the scene, where kids have jumped on an old anti P.C. backlash for a quick fix at some scene cred. Bigotry, in gest and especially on a serious level, has never been part of a hardcore scene that I have known. It is even more disheartening to me as I have interviewed these kids for MRR, written about their releases, and I have played them on the radio show, to find that they have grown into



radical versions of the establishment. I have really tried to give them a platform that they don't deserve.
(Bridge Nine / P.O. Box 990052 / Boston, MA / 02199-0052 / USA)

Out Cold "Will Attack if provoked" LP
This band doesn't blink. Another consistently incredible release of straight forward attack thrash that goes for the jugular. The vocals sound distinctly like Jerry A's of POISON IDEA. The hardcore is basic sounding, but the songs are all anthems. The energy is relentless, the songs are driving, the record is over before you know it. The track "Repellent" sounds uncannily like BLACK FLAG's "Police Story", but for the most part OUT COLD sound like a thrash version of POISON IDEA during their "Kings of Punk" period. It's fuckin' flawless, as far as hardcore goes.
(Deranged Records / P.O. Box 543, Station P / Toronto, ON / M5S 2T1)



Ruination "Year One" CD
A collection of a number of hard-to-find releases by this ex-member band. I have to say that it is awesome to fill some of the gaps in trying to collect this group's material. I also have to say that the equalization of the sound also helps bring cohesion to this otherwise scattered project. Chris, from the SWARM, has very distinctive vocals and Ebro's CHARLES BRONSON style drumming is unmistakable. Andy, from BLOODPACT, plays guitar and draws influences as wide as MANLIFTINGBANNER and MOTORHEAD. The thick rolling basslines are shared by Mike Haliechuk - a local DIY promoter with a heart of gold - and Jaime Towus - who played for ANTI-FLAG and TEEN CRUD COMBO. I strongly urge you to pick this up as much for the originals like "No One Can Save You", as for the covers of the FREEZE's "Sacrifice Not Suicide". I'm not sure why the live set is on here. But this collection of the band's first year of output will save you a lot of headaches in tracking down their originals. The "Inside Front" song is unreleased as far as I know. And the equalized sound makes a difference on their earlier material. Highly recommended.
(Plus/Minus / P.O. Box 7096 / Ann Arbor, MI / 48107 / USA)



Voracious Soul "Adrenalin Storm" CD
VORACIOUS SOUL sound like they are from the same school as SLANG. The singer sounds like he is having mad fits while frothing at the mouth. A mental picture of a rabid dog or the Tasmanian devil help explain his vocal venom. The back up vocals just reinforce this sound of utter insanity. The sound of the band is big and thick and chugs a long at the breakneck pace of a hijacked locomotive. In fact, the title track begins with the same sort of rumbling that the "Rock for Light" does before it completely explodes. The overall sound is volatile. In a nutshell, VORACIOUS SOUL could be Japan's equivalent of the ACCUSED.
(MCR / 157 Kamiagu Maizuru Kyoto 624-0913 / Japan)



Various Artists "Hibachi Omnibus Vol. 1: Far East meets Midwest" ep
A great comp of bands from Japan and the States. The opening track by JUDGEMENT DISORDERLY is get-up-and-go fastcore. The JOHN BENDER track is a crazy long grind number with INFEST sensibilities. WAVES has a fairly strong GISM influence. HANGNAIL improve on JOHN BENDER's sound with a pummeling track. The live track of TOMORROW at a radio station in Cleveland is excellent early Italian melodic thrash a la NEGAZIONE, but dished out by a Japanese band. PIGSMASH play some blurry d-beat with a layer of distorto white noise. And the VIVISICK tracks are thinner sounding than their ep on *Sound Pollution*, but still busting out with energy. A great mix of bands with surprise recordings and new material, by all involved.
(No sense / 58 Preston Ave. / Pittsfield, MA / 01201 / USA)



Membership Drive, Spring 2002 Appeal

CIUT is a listener-supported radio station, licensed by the CRTC "to offer programming that is different in style and substance from the programming offered by other types of radio stations." CIUT is the station that hosts "Equalizing-X-Distort", a show that you have some connection to because you have donated at some point to keep the station meeting our operating budget.

CIUT is one of few mediums that has hardcore punk rock in an unapologetic form. No cow-towing to advertising sponsors, no product placement crap, no influence to the formulaic pop punk or mosh metal labels, just pure unadulterated DIY punk done by participants who are into their respective scenes.

Equalizing-X-Distort is a two hour hardcore show that airs every week. We attempt to keep you abreast of emerging scenes in Japan, Scandinavia, South America, and Continental Europe, but have been able to feature punk rock from some far away places like Indonesia, China, New Zealand, Australia and other off-the-beaten-republics in the former Soviet Union. Part of the impetus is to provide a researched international forum that will allow us to compare our own local scenes and take stock against emerging scenes in this international network of hardcore.

We are particularly committed to a local scene as is witnessed by our monthly live segments. The first Sunday of every month, we have a local band play live on the show. To date we have had RIOT '99, CAREER SUICIDE, THE CLASS, CLASS ASSASSINS, SCARE TACTIC, FUCKED UP, and HAYMAKER play. In upcoming months, we hope to have the ABANDONED HEARTS CLUB, PUT TO SHAME, OUR WAR, and CLOSET MONSTER. We also trying to arrange shows by DFA from Saskatoon, KNUCKLEHEAD from Calgary and the CURSED from Montreal. We are creating unique live performances, similar to the John Peel Sessions, that document and re-broadcast punk bands in their live formats with unrecorded material. There are quite a few folks who have dubbed these sessions and we encourage it.

As further commitment to underground material, we continue with the demo feature. Playing bands in the most accessible formats (cassettes), in periods when they have the energy and enthusiasm commits us to keeping the program DIY, not just in content but also in format.

We also bring you the most current hardcore that we can get our hands on. We compile monthly Top 10 programs on the last Sunday of every month to ensure that some of the best releases make it to radio. In the face of all this "Punk's Dead" crap, I am continually amazed at the quality and breadth of the releases that continually make it out and there are no signs of this subculture calling it quits. We try and reflect this through a monthly countdown that also gets analytical by looking at bootlegs, re-issues, runners up, Canadian material, compilations, and other notes of significance.

All of these programming elements have been building Equalizing-X-Distort into a world class punk radio show. But we can't continue to do this without your support. We need to replace aging equipment for the studio, we need to upgrade our sound equipment in Studio 3, we need to get a production studio up and running. All this costs money. Our day-to-day expenses of the transmitter rental space, station personnel, and broadcast equipment keep us on the brink of bankruptcy. Your generous donation will enable us to remain an independent voice that doesn't feel the pressure of advertising or government grants. For just a few pennies a day, a donation of \$25.00 will help keep CIUT afloat through the next fiscal year.

As incentives, "Equalizing-X-Distort" has added a few incentive prizes. On top of the station prizes, which are:

- 1) Newsletter and Membership Card for \$25.00
- 2) Newsletter and Membership Card and one gift (your choice of a CIUT T-Shirt, Baseball Cap, or Tote Bag) for \$40.00
- 3) Newsletter and Membership Card and two gifts (from the above) for \$75.00

- 4) Newsletter and Membership Card and all three gifts.

Equalizing-X-Distort has compiled special mixed CDs that represent and document our programming formats. For every \$25 donation you make to Equalizing-X-Distort, you will be entitled to one of the following CDs:


- 1) "Bloodstains Across 2001" - a CD that compiles the best releases from 2001 as compiled by the program's monthly Top 10's. Pulled together in an archivist manner, this comp features new material by bands like ATROCIOUS MADNESS, JELLYROLL, ROCKHEADS, TEAR IT UP, VITAMIN X, LIMP WRIST, GATECRASHERS, ALLERGIC TO WHORES, DUMBSTRUCK, TOTAL FURY, SPLITTING TEETH, VIVISICK, and REAGAN SS.
- 2) "Killed by Demonstration 2001" - a collection of sample tracks from as many bands that we could track down from all the demo features aired on last year's programs. Bands included on this comp are early RAW POWER, RAMMER, NADA CAMBIA, early OUT COLD, PUNCH IN THE FACE, NOT!, EXCLAIM, AS ONE, early NUNFUCKERS, OUR WAR, and SHARK ATTACK.
- 3) "E-X-D Live" which is a collection of tracks from each of the live recordings performed on "Equalizing-X-Distort". We have pulled out some of the highlights for each live session, some covers, some funny moments, some livelier versions of previous recording songs.

CIUT's Spring 2002 On-Air Fundraising Campaign will be held April 8-14. We're asking you now to help get this Campaign off to a running start by making an EARLY BIRD DONATION today.

Every penny you contribute will be used to keep this unique and important community resource on the air.

Please complete the form and return it right away. We have enclosed a reply envelope to make this easier.

Thanks for considering our request.

 89.5 CIUT 89.5 FM 89.5 FM		81 St George Street, Toronto Ontario M5S 2E8 • Tel: 416-978-0009 • Fax: 416-945-7004	
<input checked="" type="checkbox"/> YES, I want to support FRIENDS OF 89.5 and CIUT, listener supported community radio.			
PLEASE PRINT CLEARLY			
1. Please tell us about yourself			
Name		Today's Date	
Street Address (and Apt or Unit #)			
City		Prov	Postal Code
Daytime Phone: ()		Evening Phone: ()	
Email Address			
Pledged on behalf of this show:			
2. Choose ... a one-time contribution ... <input type="checkbox"/> \$35.00 Newsletter/Membership Card <input type="checkbox"/> \$40.00 Newsletter, Membership Card plus one gift <input type="checkbox"/> \$75.00 Newsletter, Membership Card plus two gifts <input type="checkbox"/> \$69.00 Newsletter, Membership Card plus all three gifts <input type="checkbox"/> Other \$			
Or a monthly contribution ... By contributing \$10 a month or more, charged to a credit card, you help to ensure that CIUT has a stable year-round income ... and you receive all three Membership Gifts. <input type="checkbox"/> Monthly Contribution: \$ _____ a month for 12 months.			
<small>(A tax receipt will be issued for all contributions of \$40.00/year or more.)</small>			
3. Choose your Membership Gift(s) <input type="checkbox"/> CIUT T-Shirt Size: S M L XL XXL <input type="checkbox"/> CIUT Baseball Cap <input type="checkbox"/> CIUT Tote Bag <input type="checkbox"/> No gift, thank you - great community radio is enough!			
4. How will you pay your contribution? Charge my Credit Card <input type="checkbox"/> Visa <input type="checkbox"/> Mastercard <input type="checkbox"/> American Express Card # _____ Expiry Date _____ Signature _____ <input type="checkbox"/> Please send me a bill and I'll pay it right away <input type="checkbox"/> My payment is attached to this form			
THANK YOU!			
THIS SPACE FOR OFFICE USE ONLY Payment received by _____ Amount \$ _____ Date _____ Method of payment: <input type="checkbox"/> Cash <input type="checkbox"/> Cheque <input type="checkbox"/> Credit Card <input type="checkbox"/> Debit (Interac) Card Membership gift: <input type="checkbox"/> Picked Up <input type="checkbox"/> Mailed Date _____			

show listings

FRIDAY MARCH 22ND @ Sonic Unyon, upstairs (Hamilton) 7pm - CONVERGE, THE DEDICATION, AT THE MERCY OF INSPIRATION, CURSED (3/5 of the swarm. 1/4 of ire)

FRIDAY MARCH 22nd @ Burlington YMCA - THE FULL BLAST, GRADUATION DAY, ALEXISONFIRE, SAFE WAY, HOME, DELAWARE

- Punks Against Racism benefit - *Proceeds raised will go to "War Amps Never Again" and "Simon Wischel Foundation"*.

FRIDAY MARCH 22nd @ Spotlight Theatre school, Newmarket (Leslie and Gorham) - SPU, BEWARE OF THE VALLEY, ALL HOPE ABANDONED, CONSTABLE BRENNAN, NOT JUST NOODLES, FIVE ACROSS THE EYE, OUT OF HAND, THE LIVES OF MANY

SATURDAY MARCH 23rd @ Spotlight Theatre school, Newmarket (Leslie and Gorham) - METAL EDDIES, KNUCKLE BRAIN, BOMBS OVER PROVIDENCE, SUBURBAN UNDERDOG, 3WHEELER, DEAD LETTER DEPARTMENT, JERKBANK, THE HEATSKORES

SUNDAY MARCH 24TH @ KYTES (466 Bathurst Street), 7:00 pm and 9:00 pm - Film: The Decline of Western Civilization part III (L.A. Gutter punks)

SUNDAY MARCH 24TH @ Planet Kensington - SCARE TACTIC, GET WISE, MILES BETWEEN US

SUNDAY MARCH 24TH @ Cloud 9 (Buffalo) - DIECAST, UNEARTH, BLOOD HAS BEEN SHED, FROM AUTUMN TO

demo features

Blistering Light "Battlefield" demo - featured on February 3rd program
BLISTERING LIGHT are from Tokyo and play that mature sounding Jap-core that fans of MOTORHEAD, POISON IDEA, and HG FACT can both appreciate. This demo was recorded fairly recently and was released as a split with PEACEFUL COLLAPSE. This split reveals three songs from this great band.
(Youichi Naitou / Igusa 3-22-2-401 / Suginami-ku Tokyo / Japan 167-0021)



Seldon Crisis demo - featured on February 10th program
SELDON CRISIS as the best demo to come out last year from the Green Bay area. It is fast and frenetic rock n roll from the garage side of punk. But this balls out hardcore. The production is a little muddy, but what they don't have in terms of production they make up for in energy. Here is SELDON CRISIS complete with covers of RED CROSS and AGENT ORANGE.
(618 N. Ashland Ave. / Green Bay, WI / 54303 / USA)

Robot Has Werewolf Hand demo - featured on February 17th program
ROBOT HAS WEREWOLF HAND play some amazing straight forward early American hardcore sounding joints. They have a male-female dual vocal attack with vocals closely matching a la ANTI-SCHISM. At least one of these members is from THE CONTROL so you have that mid 80's 'get-up-and-go' crew sound with exception for the song "Sic Transit Gloria" which starts off with some off-melodic jangly guitar bits a la early DAG NASTY. But that is only window dressing before getting right back into a pit pace. There is something about Buffalo that keeps producing great hardcore.
(c/o Justin Kern / 19 Tremont Ave. / Buffalo NY / 14213 / USA / werewolfhand@hotmail.com)

Tab split demo with Holy Shit - featured on February 24th program
TAB are a band from the Milwaukee, Wisconsin area who sing primarily about Tab Cola. They have a real goofy approach similar to FAT DAY or CHARLES BRONSON. And it is rumoured that the makers of Tab, Coca-Cola, sent a number of cases of Tab Cola to the band in their efforts to promote the pop.
(618 N. Ashland Ave. / Green Bay, WI / 54303 / USA)

ASHES, KID GORGEOUS, NORA, THIS DAY FORWARD, A DEATH FOR EVERY SIN, IT DIES TODAY

MONDAY MARCH 25TH (London) - VITAMIN X, FUCKED UP, GET WISE

FRIDAY MARCH 29TH @ Q-Bar - PARTY OF HELICOPTERS, FEMME FATALE, PANKRATION, SICK LIPSTICK

SATURDAY MARCH 30TH @ Opera House - GRADE, CATCH 22, REACH THE SKY, STUDENT RICK

SATURDAY MARCH 30TH (Tentative) @ The Whippet Lounge (London) - RANDOM KILLING, ARMED & HAMMERED, THE DAILY MURDERS (London), PUT TO SHAME

SUNDAY MARCH 31 ST @ KYTES (466 Bathurst Street) - BORN DEAD ICONS, SBITCH, RAMMER, FUCKED UP

TUESDAY APRIL 2nd @ The Continental (Buffalo) - D.R.I., THE HOODS, NO TIME LEFT

SATURDAY APRIL 6th @ Tranzac - NO WARNING, NOISE (x-Shark Attack), OUR WAR, PUNCH IN THE FACE, FUCKED UP, 14 OR FIGHT (x-MK ULTRA)

SATURDAY APRIL 6th @ The Corktown (Imantz' 50th B-Day Party) - CHIKO MAKI PUNK ROCK EXPERIENCE, PUT TO SHAME

SUNDAY APRIL 7th @ CIUT basement - ABANDONED HEART'S CLUB

WEDNESDAY APRIL 10th @ Reverb - POISON THE WELL, AMERICAN NIGHTMARE, CHORE

THURSDAY APRIL 18th @ The Dungeon (Oshawa) - SUBMACHINE, RANDOM KILLING, ARMED & HAMMERED, PUT TO SHAME

FRIDAY APRIL 19th @ The Cathedral - SUBMACHINE, RANDOM KILLING, ARMED & HAMMERED, PUT TO SHAME

FRIDAY APRIL 19th @ Lee's Palace - THE FORGOTTEN REBELS
SATURDAY APRIL 27th - MOTORHEAD, VOIVOD

If there is a show that you know about that isn't on this list, please forward it onto us at equalizingxdistort@ciut.fm

rumourmill

CAREER SUICIDE are going to record for what is suppose to be a 12" before Eric (drummer) splits for the west coast * After 15 years there is a new GISM full length * Ewan Exall has put together a retrospective zine on sXe called "It's the Limit" that has old interviews with AGNOSTIC FRONT, NEGATIVE APPROACH, DYS and pieces on SSD, STRAIGHT AHEAD, IRON CROSS, JUDGE and the like * Simon has just landed a job at MMS pressing plant, which is good news for hardcore labels * Prank is working on a SEPTIC DEATH, ANTI-SCHISM, DROPDEAD/TOTALITAR, vinyl for the last JABARA, and possibly domestic releases for TOTALITAR's stuff, to name but a few projects. * "Mechanized Death: An Accused Tribute" has just come out on a label that brought you some of the latest FARTZ material, *Transparent Records*. The comp is a double ep and comes with original artwork by two of the artists that graced Accused album covers Jeff Gauthier and Casey Angel. Local band, TINGLER doing a cover of "SplatterRock" and a band from Saskatoon called the NEW JOCOBIN CLUB also have a track. You can write Transparent at 6759 Transparent Dr / Clarkston, MI / 48346 / USA / e-mail: 102165.134@compuserve.com * Max Ward has got a new sXe d-beat crust band started called xDISINEBRIATEDx * Gord Deranged and his fiance Becky just had an 8lbs, 8 oz. baby girl named Ella - Congratulations * Jim Munroe, a local zine guy and writer and an awesome guy involved at Who's Emma has just released his new book of fiction entitled "Everyone In Silico". It is set in the year 2036 and has a story line around the unprecedented emigration from Vancouver. To find out more check his website at www.nomediakings.org *